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View of the
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L.A. ARCHITECT

Interview: Jean Nouvel

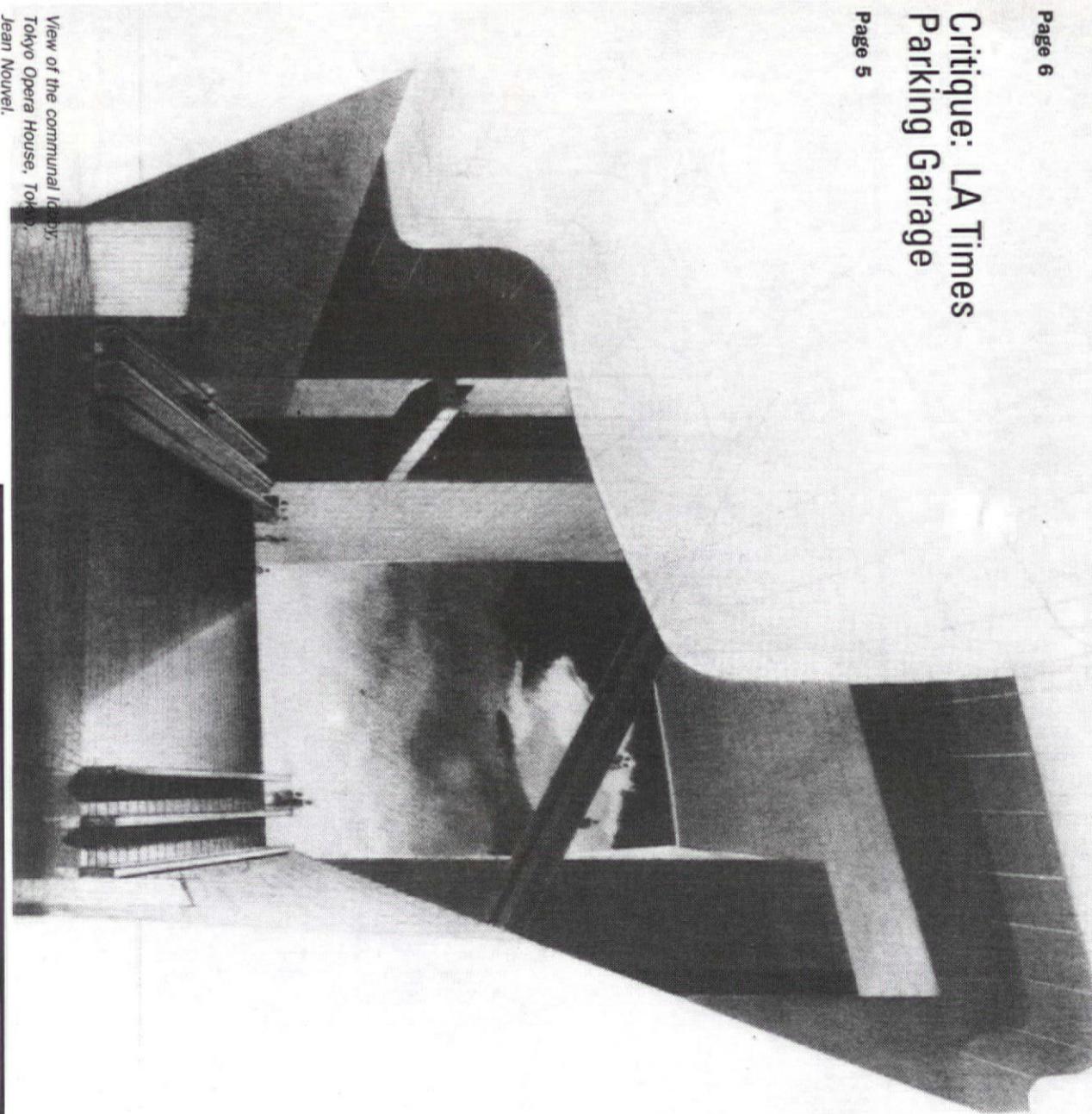
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Critique: LA Times
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May 1989
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MAY

Monday 1	Tuesday 2	Wednesday 3	Thursday 4	Friday 5	Weekend
<p>Georgia O'Keeffe: 1887-1986 Continuing exhibition at LA County Museum of Art. Call (213) 857-6111.</p> <p>1789/1989: Paris/Los Angeles—The City and Historical Change Exhibition continues through May 12, Gallery 1220, Perloff Hall, UCLA. Call (213) 825-3791.</p>	<p>AIA/LA Board of Directors Meeting 5-7 pm. For location, call (213) 659-2282.</p> <p>Siena, Florence, Rome, Milan and Venice: Cities of the Italian Renaissance Six session UCLA Extension slide lecture series through June 6, 7-10 pm, room 68-236A Neuropsychiatric Institute, \$175. Call (213) 200-8503.</p>	<p>Specifications 1989 CALE Exam Seminars, 101 Harris Hall, USC, 7-10 pm. Call (213) 659-2282.</p>	<p>National AIA Convention St. Louis, through May 9.</p> <p>Coop Himmelblau: Architecture is Dead, Long Live Architecture Lecture by Wolf D. Prix, Room 110Z, Perloff Hall, UCLA, 8 pm. Call (213) 825-3791.</p> <p>Robert Adams: To Make It Home—Photographs of the American West Exhibit at LA County Museum of Art through July 16.</p>	<p>National AIA Convention St. Louis, continues.</p> <p>Introduction to Computer-Aided Design in Architecture 2 session course ends May 12, Cal Poly Pomona, 5-9 pm, \$400. Call (714) 869-2682.</p> <p>Quality Assurance Checking Workshop Sponsored by San Diego State University, La Jolla Village Inn, 8:30 am-4:30 pm, \$150/preregistered, \$175/at the door. Call (619) 594-6255.</p>	<p>Saturday 6</p>
<p>National AIA Convention St. Louis, continues.</p> <p>Structural Systems 1989 CALE Exam Seminars, 101 Harris Hall, USC, 8:30 am-4 pm. Call (213) 659-2282.</p> <p>Mock Site Exam Pasadena and Foothill Chapter 1989 CALE Seminars, Pasadena City College, Room V211, 9 am-3 pm. Call (818) 796-7601.</p> <p>Introduction to Computer-Aided Design in Architecture 2 session course, Cal Poly Pomona, 8 am-noon, \$400. Call (714) 869-2682.</p>					
<p>Monday 8</p>	Tuesday 9	Wednesday 10	Thursday 11	Friday 12	Weekend
<p>National AIA Convention St. Louis, continues.</p> <p>Construction Project Management Two-day course sponsored by California State University Dominguez Hills, through May 9, 9 am-4:30 pm, LAX Holiday Inn, 9901 S. La Cienega Boulevard, \$795. Call (213) 516-3741.</p>	<p>National AIA Convention St. Louis, continues.</p> <p>Urban Design Committee Meeting 6 pm. For location, call (213) 659-2282.</p> <p>Associates Board Meeting 6:30-9:30 pm. For location, call (213) 659-2282.</p> <p>Building Codes Orange County Chapter 1989 CALE Seminars, 3840 South Plaza Drive, Santa Ana, 7 pm, through May 11. Call (714) 557-7796.</p>		<p>Health Committee Meeting 3:30-5 pm. For location, call (213) 659-2282.</p> <p>Professional Practice Committee Meeting Michael Hricek, AIA and Darrel Rockefeller, AIA on Successful Partnership, 5:15-6:30 pm, at Rockefeller-Hricek Architects, 4052 Del Rey Avenue, Venice, CA 90292. Call (213) 394-7888.</p> <p>Charles Moore Lecture on recent projects, Haines Hall, room 39, UCLA, 8pm. Call (213) 825-3791.</p> <p>Clashing Cultures Lecture by anthropologist Ellen J. Pader, Perloff Hall, room 1243A, UCLA, 5:30 pm. Call (213) 825-8957.</p>	<p>Friday 12</p>	<p>Saturday 13</p>
<p>Monday 15</p>	Tuesday 16	Wednesday 17	Thursday 18	Friday 19	<p>Structural Systems 1989 CALE Exam Seminars, 101 Harris Hall, USC, 8:30 am-4 pm. Call (213) 659-2282.</p> <p>Mechanical and Electrical Pasadena and Foothill Chapter 1989 CALE Seminars, Pasadena City College, Room V207, 9 am-12 pm. Call (818) 796-7601.</p> <p>SCI-ARC Professional Development Program Various activities through August 31. Call (213) 829-3482.</p> <p>Our Common Future: Healing the Planet One day symposium sponsored by UCLA Extension, 8:15 am-4:30 pm. Call (213) 825-9971.</p>
<p>Monday 22</p>	Tuesday 23	Wednesday 24	Thursday 25	Friday 26	Weekend
<p>Cal State Long Beach Thesis Projects Reception, 6-10 pm, galleries A, B & C open 10 am-6 pm through May 26. Call (213) 985-5089.</p>	<p>Specifications Orange County Chapter 1989 CALE Seminars, 3840 South Plaza Drive, Santa Ana, 7 pm, through May 25. Call (714) 557-7796.</p>	<p>Historic Preservation 1989 CALE Exam Seminars, 101 Harris Hall, USC, 7-10 pm. Call (213) 659-2282.</p>	<p>Professional Practice Committee Meeting Jim McKune on curtain wall design, 5-6:30 pm. For location, call (213) 394-7888.</p> <p>From Whistler to Pollock: American Prints from the Collection Exhibition through August 6 at LA County Museum of Art. Call (213) 857-6111.</p> <p>Hispanic Art on Paper Exhibition through August at LA County Museum of Art. Call (213) 857-6111.</p>	<p>Providing Construction Administration Services Sponsored by San Diego State University, La Jolla Village Inn, 8:30 am-4:30 pm, \$150/preregistered, \$175/at the door. Call (619) 594-6255.</p>	<p>Saturday 20</p> <p>Lateral Systems 1989 CALE Exam Seminars, 101 Harris Hall, USC, 8:30 am-4 pm. Call (213) 659-2282.</p> <p>Building Design Pasadena and Foothill Chapter 1989 CALE Seminars, Pasadena City College, Room V207, 9 am-12 pm. Call (818) 796-7601.</p> <p>Sunday 21</p> <p>Chamber Music in Historic Sites L. Subramaniam at Hindu Temple, Malibu, 6 pm. Call (213) 747-9085.</p>
<p>Monday 29</p>	Tuesday 30	Wednesday 31			
<p>Memorial Day AIA/LA Office Closed</p>		<p>Acoustical Engineering 1989 CALE Exam Seminars, 101 Harris Hall, USC, 7-10 pm. Call (213) 659-2282.</p> <p>Transforming Ideas Into Action Los Angeles Central City Association's 64th Annual Meeting and Business Conference, Westin Bonaventure Hotel, 8 am-4 pm. Call (213) 624-1213.</p>			

Detail, south-facing aperture, Jean Nouvel's Arab World Institute, Paris, 1981.

ALVARO SIZA

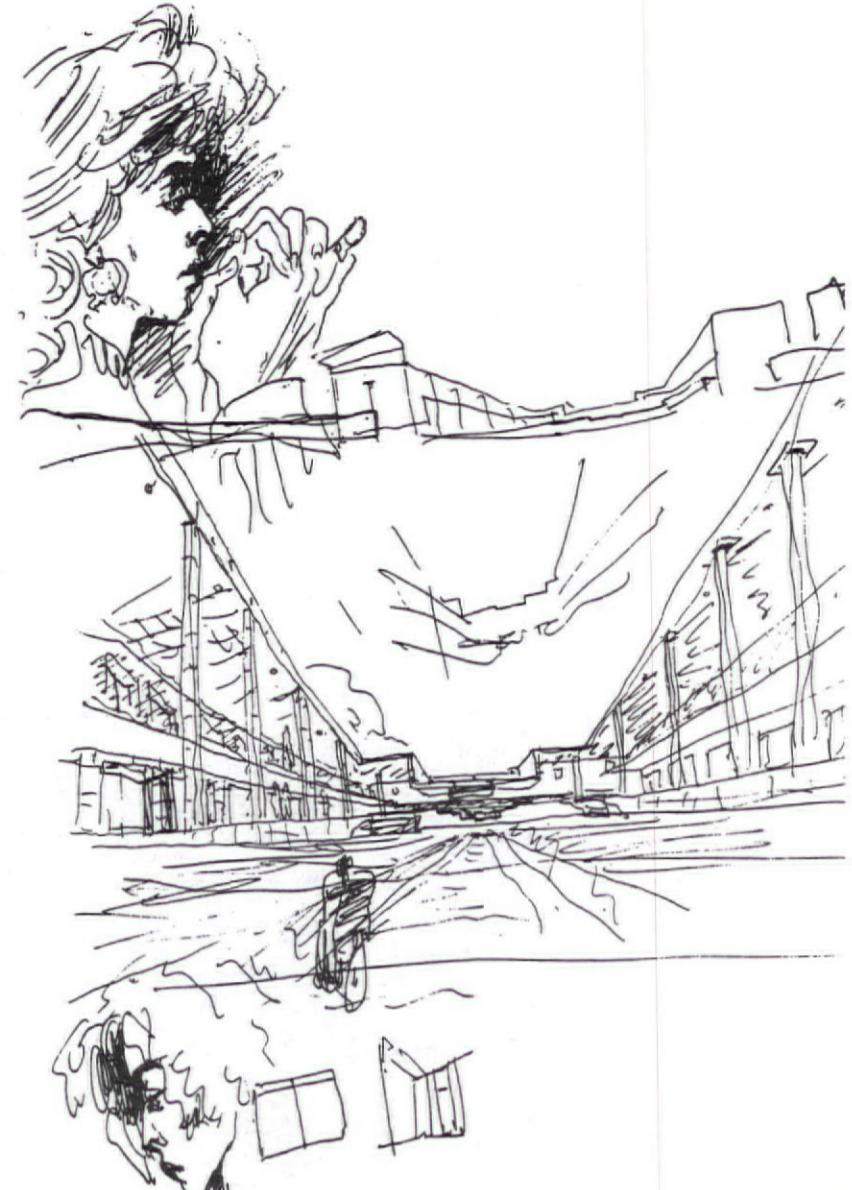
Alvaro Siza, Figures and Configurations: Buildings and Projects 1986-1988, edited by Wilfried Wang, Rizzoli and Harvard University Graduate School of Design, 1988, 95 pages, \$20.

Every time I pick up a book like this filled with ink sketches, poetry and photographs of somewhat surreal settings, I look at it as an opportunity to think about architecture in a way that my day-to-day endeavors as a practitioner do not allow. Browsing through this partial monograph on Alvaro Siza, who was born in 1933 and who practices in his native town of Porto in northern Portugal, promised intriguing comparisons with the works of poet-architects such as Luis Barragan, Tadao Ando and Louis Khan, spatial poets and analogies to Iberian surrealist artists whose spatial expressions capture time, frozen in space.

At first glance, Siza's work seemed to command these kinds of poetic and surrealistic metaphors. Some of the black and white photographs printed on the slightly textured, buff paper could easily be stills from a Louis Bunuel movie. I found myself asking whether this Iberian architect had finally captured the ethereal quality of surrealism in the immobile and undeniably *present* medium of architecture. Can architecture be *surreal*? I was somewhat disappointed (but also reassured) when, on closer scrutiny, I discovered that it is the photography which has a surreal quality, not the buildings. While the authors write of Siza's sensitivity to light and Porto's exceptional light quality, the images they selected, whether interior or exterior, located in Berlin, Salzburg, Porto or Alcozelo, all have an identical Bunuel-esque character. Behind these images I began to discover a quietly different and more modest architect.



Alvaro Siza, gardener's and garage attendant's houses, Schilderswijk, The Hague, 1988.



Sketch, Alvaro Siza, *Figures and Configurations: Buildings and Projects 1986-1988*.

Siza's buildings seem devoid of any willfulness or style. I began to wonder, as I inevitably do when I look at the work of non-American architects, whether one culture is more or less prone than another to nurture the "anti-hero" as opposed to the "hero" architect. Siza's sketches do seem to reflect the comfortable acceptance of their content rather than the search for a theme or the expression of a personal cachet. Four poems by Fernando Pessoa, a Portuguese poet and contemporary of Siza's, identify the artist as the medium through which ideas pass rather than the originator of the creative event. Wilfried Wang notes that in Siza's work, "The search for architecture becomes a search for other mentors and for other egos." Wang further suggests, in his excellent introductory essay, that Siza's contextualism and minimalism are the "renunciation of the architect's ego...or the willingness to suspend belief in one's own primacy". The minimalism mentioned is not reductive, but one in which the building is conceived as the bare essential extension of the human body, as "artificial limbs" which "mediate between one's body and the next larger form." Siza's contextualism and this somewhat prosthetic minimalism reveal his "self-disqualification". As heroic as the authors' descriptions of this anti-hero architect are, the lack of documentation showing either context or Aaltoesque minimalism leaves me curious as to how Siza achieves these suggested results.

Figures and Configurations successfully incorporates sketches, poetry, working drawings, models, buildings and photographs of sites in a cohesive and subtle assemblage reflective of the poetic and ethereal qualities *probably* present in Siza's work. However, the illustrated projects, although sensitive and thoughtful, do not appear to have these qualities. The body of work included in this volume seems minor compared to the authors' eulogy, and Wilfried Wang, seemingly aware of this shortcoming, eloquently questions the capability of any book to capture the built environment: "No other image has summarized more adequately the inadequacy of the two-dimensional image as a summary of a designed enclosure." He goes on to say that "only if we, as the viewers, bring to the image its

designated activities will the design become complete and complementary", a difficult task at best when we are not given adequate information to complete such a picture.

In conclusion, this simple and elegant book which reflects the poetic sense and gestalt of Siza's work, conjures images and thoughts which are well worth investigating. However, it leaves us with the frustration of having read and sensed something about a visual and tactile medium which we cannot be "shown" or cannot readily touch.

Aleks Istanbullu, AIA

Mr. Istanbullu is a practicing architect in Los Angeles.

were "not in phase" with the wood building technology that later came to dominate house construction. "In the early days the cost difference wasn't great" between steel and wood, according to Kappe, but "later the wood stud became dominant". Katherine Rinne stated that wood houses as well as steel were part of the original Case Study program. Whiteson questioned whether the Case Study houses were trying to "industrialize homebuilding, which is not industrializable". However, Craig Hodgetts noted that housing is indeed industrialized. In summary Whiteson commented that "architects took a long time to look around and realize that no one was following."

John Kaliski, AIA moderated a lively discussion on the transition from the '50s to the '80s. He noted that today there is nothing comparable to *Arts and Architecture's* international recognition in the '50s. Earlier, Bernard Zimmerman, FAIA had commented that there is no person today to play a role comparable to that of Entenza. Kaliski posed a series of questions about the vision, image and reality of Los Angeles, about the idea of a house versus housing and about the role of women and dwelling. Barton Myers pointed out the difficulty of doing low income housing as case studies, prompting questions about the

premise and role of a case study. Kurt Meyer asked, "What are the cases?" Hodgetts, referring to the prototypical aspect of a case study, saw alternative types of single-family and multi-family housing as appropriate subjects. Ellwood cautioned that "architects should pay more attention to technology--they have turned away from it". Folis suggested a range of case studies, while Jacqueline Leavitt called for multiple levels of case studies, dealing with various income groups and including single-family and multi-family dwellings. Rinne pinpointed four Los Angeles housing types that are being lost in the second building of the city: housing above retail shops, single room occupancy hotels, studio apartments and courtyard housing. She also suggested the 1000 square foot house as an additional subject.

To pursue the considerable interest in additional case studies, UDAC and ADC/MOCA are forming a joint committee to define possible subjects and develop the idea of a sponsor's role as clearinghouse or matchmaker. A symposium in November in connection with the MOCA exhibit is under discussion.

Arthur Golding, AIA

Mr. Golding, an AIA/LA Director, practices architecture in Los Angeles.

Continued from 5

the wood of forests and Gutenberg's press of 1455 in a great swirl, to create the modern press symbolized by the bygone newspaper boy. On the Broadway facade, faceless Indians, Chinese workers and school teachers are currents of Los Angeles merging with the car, to create the spaceship world of 2000. They did it better in the 1930s.

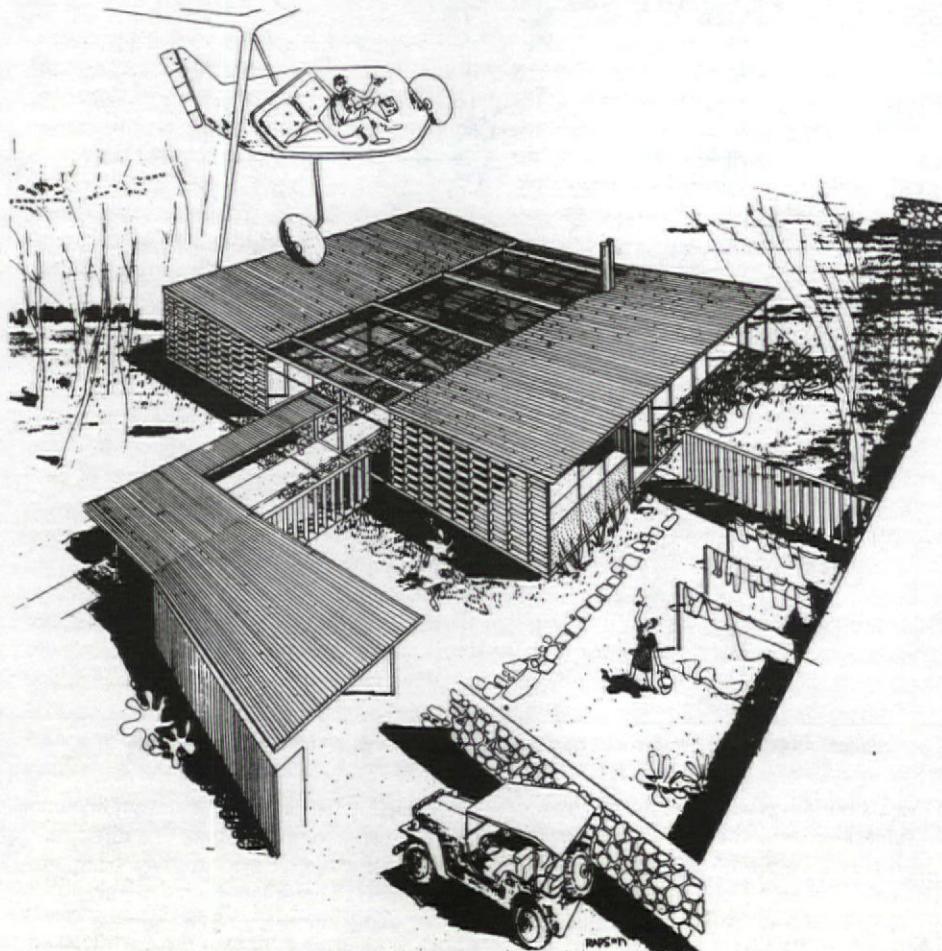
How limp and weak this work looks next to the vitality of the murals which cover the Victor Clothing Company, one parking lot to the south of the *Times* garage. On the exposed walls of this old commer-

cial building the real city is celebrated. On the north wall of Victor Clothing facing the long blank wall of the garage are two murals which coexist very nicely. *Bride and Groom*, the older mural by Kent Twitchell, was painted in 1976. Enormous and blue, the couple celebrates Broadway's big business of Latin weddings. Next to this mural, and more exposed to street view by the setback of the *Times* garage, is the East Los Angeles Streetscapers' Olympic mural, painted in 1984. Bold swirls of color surround identifiable figures of every race. Olympic rings in perspective are used to surround and link people boxing, diving, running and displaying their medals. These are the faces you see on Broadway. This mural has life and is connected. The *Times* relief is a dead gray of characterless type. It is only propaganda art.

A parking garage need not worsen the automobile's deleterious effect on older downtowns. It could be a positive enhancement to the downtown fabric. On Spring Street, one block away, another garage will soon open. This garage recreates the wall of the street; it has retail stores facing the street and an interior passageway leading to a mid-block court with another path to Broadway. The same artist has created another large bas-relief on part of the Spring Street facade. Perhaps this garage, one block away, will enhance the life of Broadway. Future remodels could salvage the *Times* garage.

Carl Davis

Mr. Davis is an artist and architect, and his opinions do not reflect those of his employers.



Perspective drawing, Ralph Rapson's Case Study House #4, 1945, with prefabricated walls and glass-roofed interior garden.



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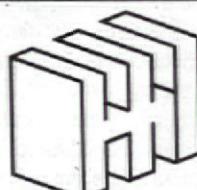
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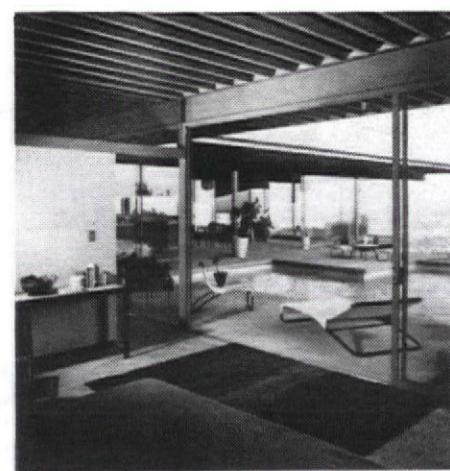
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MOCA CASE STUDIES

Los Angeles of the 1980s is a very different place than the city of the 1950s. At a roundtable discussion held at the Museum of Contemporary Art on Saturday, March 4, some 40 architects, academics, city officials, museum curators and developers discussed the current MOCA Case Study Housing Program, the original *Arts and Architecture* program, and possibilities for additional Southern California case studies in housing. The discussion was sponsored by the Architecture and Design Council of MOCA and the Urban Design Advisory Coalition, and was moderated by William H. Fain, Jr., AIA of ADC/MOCA and Kurt W. Meyer, FAIA of UDAC.

Curator Elizabeth Smith of MOCA described the museum's current program, developed in collaboration with the City of Los Angeles Community Redevelopment Agency and with the LA County Community Development Commission. As part of the program, Craig Hodgetts, Eric Owen Moss, AIA and Adele Santos, AIA competed in a limited competition to design a proposed low rise, high density apartment complex at Franklin and LaBrea in Hollywood. Itsuko Hasegawa and Toyo Ito of Tokyo and Robert Mangurian of Los Angeles are currently designing prototypical elderly housing units.

In addition, MOCA plans a major retrospective exhibition of the original *Arts and Architecture* Case Study houses. Opening in mid-October, the show will include full-size, furnished walk-through reconstructions of two houses, Case Study #22 by Pierre Koenig,



View from children's bedroom toward pool and living room, Case Study House #22, Pierre Koenig, 1959.

FAIA, and Case Study #4 by Ralph Rapson, FAIA, which was never built. Models, drawings and photographs of many Case Study houses, together with furnishings and works of art from the 1940s and 1950s will be exhibited, as will models and drawings of the current MOCA Case Studies.

Bruce Prescott, project architect for the office of Adele Naude Santos, AIA, presented the winning architectural design of the Franklin/LaBrea project: ten discrete, linked structures containing 40 units ranging in size from studio to four bedrooms, each with a private outdoor space. John Maguire of the CRA reviewed the developer competition, the design competition and the financing of the project, which includes very low income, low income and moderate income units. Praised in the architectural press, the project has been opposed by neighborhood residents who say they want its city-owned site to become a park.

Leon Whiteson, moderating a panel of participants from the original *Arts and Architecture* program, remarked on the international influence of the designs, widely known through the magazine. "Modernism had a moral impetus" in the postwar period, Whiteson said. "The world was transformable through technology." But in retrospect, "what the returning vets wanted seemed to be Levittown, not the Case Study houses."

Panelists Craig Ellwood, John Follis and Edward Killingsworth, FAIA pointed out the extraordinary role played by *Arts and Architecture* editor John Entenza. "The Case Study House is synonymous with John Entenza, and it denotes a certain period of residential architecture in California," Ellwood said, recommending that any new programs not carry the same name as the original. Follis, who was an art director for *Arts and Architecture* in the 1950s, recalled that the magazine was financed with Entenza's own money and that the advertising was always subordinate to the editorial content. "Entenza would not accept ads if he didn't like the design of the product," according to Follis. "Entenza's intent was to help modern architecture get built," added Killingsworth.

Ellwood recalled that he got his start in design as a cost estimator for a builder who only bid jobs for "good architects like Neutra, Soriano and Eames." Ellwood estimated Charles Eames' first Case Study house, "a copy of a Mies", and Entenza's, designed by Saarinen and Eames. Ellwood's first house, which he calls a "conglomerate of Wrightian and Neutra cliches," was published on the cover of a local magazine and brought him two or three more. Killingsworth remembered his own introduction to the Case Study Houses, reading *Arts and Architecture* in a foxhole in France. He described the development of his La Jolla Triad Houses, and recalled the significance of the architectural photography of Julius Shulman and Marvin Rand to the program. Killingsworth remembered John Entenza saying "the photographs are more important than the house", and he noted that the Case Study Triad had preceded him to Italy, Japan, Malaysia and Fiji.

In response to Whiteson's comment that the Case Study program had little influence on tract development, Raymond L. Kappe, FAIA recalled the influence of the program and its designers on Los Angeles architects. Barton Myers, AIA speculated that a case study should be spatially interesting, have something to say about technology and have prototypical possibilities or impact. Calling the Case Study Houses spatially "spectacular" and prototypically "superb", he commented that they

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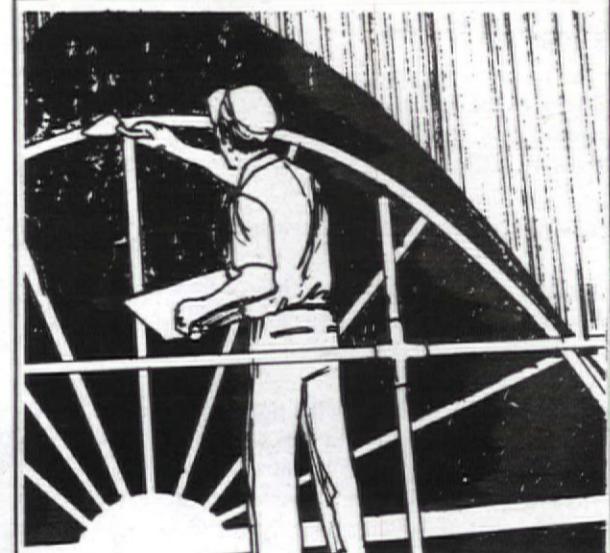
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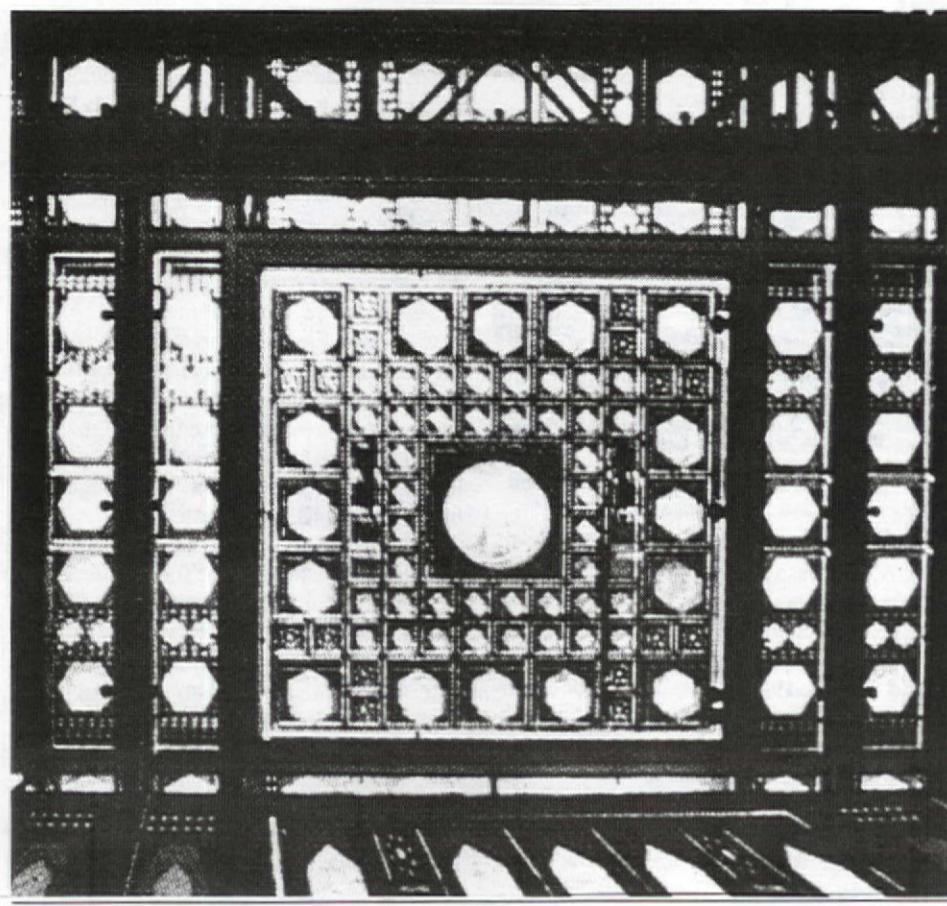
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Detail, south-facing aperture, the Arab World Institute, Paris, France, 1981.

tion of the building on the outside as it passes through the day is also very important--the way in which it is lit at night, for example.

I thought that the Nemausus housing project at Nimes looked great at night with its red lighting.

All buildings should be considered from a nighttime point of view.

On the north facade of the Arab World Institute you etched the silhouettes of the buildings across the river.

The north facade faces the old city and Ile St. Louis. I wanted to make a kind of abstraction and not a slick, sheer curtain wall. It's an artistic representation of the historic city and mimetically connects our new building with it.

I want to ask you about historic restoration. At Belfort, you've done a theater...

It's not a restoration but a conversion.

And you're doing the Lyons Opera House. Could you explain your attitude to this kind of intervention?

I think that each period has the right to make its own diagnosis and then work on a building in a critical way. I think that many Modernist architects have known the most about history, and often having the lightest and most germane approach.

I'm interested in sedimentation or concretization, in the ability to read the strata of history in a building. I believe that an epoch like ours must affirm its cultural position, and Belfort was like this. It's a pretty brutal intervention and a kind of reinterpretation of a building which was from both the nineteenth century and the 1930s. Lyons is something else. There we had to keep the four facades, which are neoclassical and not really so historic, and everything else was demolished. There was a juxtaposition between something guarding and something contained, an aggressive and iconoclastic gesture which has proved very controversial in France.

I think that Sartre would have called that "syntagmatic".

I have another work like this at Nimes. There's an old building from the nineteenth century which had become a factory, where we scorched the walls and used materials in a refined way. This is an intervention of opposition to the classical attitude in France which says that because something is old you have to reconstruct it exactly. Again I wanted to be able to read the stratum of this epoch.

Your projects have very sculptural shapes with strong gestural power. They seem to embrace "The Shock of the New". Would you outline for us your new project for La Defense?

It's a competition which we have just won for a site beside La Grande Arche. It's a 400 meter (1312 feet) high tower of offices which is entered on foot from a 30 meter (98 feet) deep hole in the ground, a tube which is constructed at first of granite and progressively becomes made of glass. It's an absolute line which never terminates.

It looks so slim; what sort of square meterage does each floor have?

The plan is a circle of 40 meters in diameter (creating a ratio of 10:1 height to diameter, and a floor area of approximately 13,500 square feet--Eds.). It's going to be the most slender tower in the world.

conceived, but emerged out of the process, and the balconies are extensions of the apartments within the building.

Could you explain the various details inside the apartments which give the appearance of unfinished craftsmanship?

In France for the last twenty years, architects have not been allowed to do interiors. Architecture has been stopped at the front door. The apartments have been anonymous. In some of these better-known blocks in the Paris suburbs, you open the door and are suddenly in an apartment from the 1920s with no connection with the outside. Haussmann's Paris, for example, had an architecture of the interior--the ceilings, floors, staircases, etc.--and this isn't done anymore. At Nemausus, we wanted to reconquer the architecture of the interior. The imperfections in the rough walls were utilized by an artist named Francois Seigneur. The person in charge of renting these apartments said that he wouldn't be able to lease them. So the mayor decided that half of them should be finished as we wished, and they were rented first!

What does "Nemausus" mean?

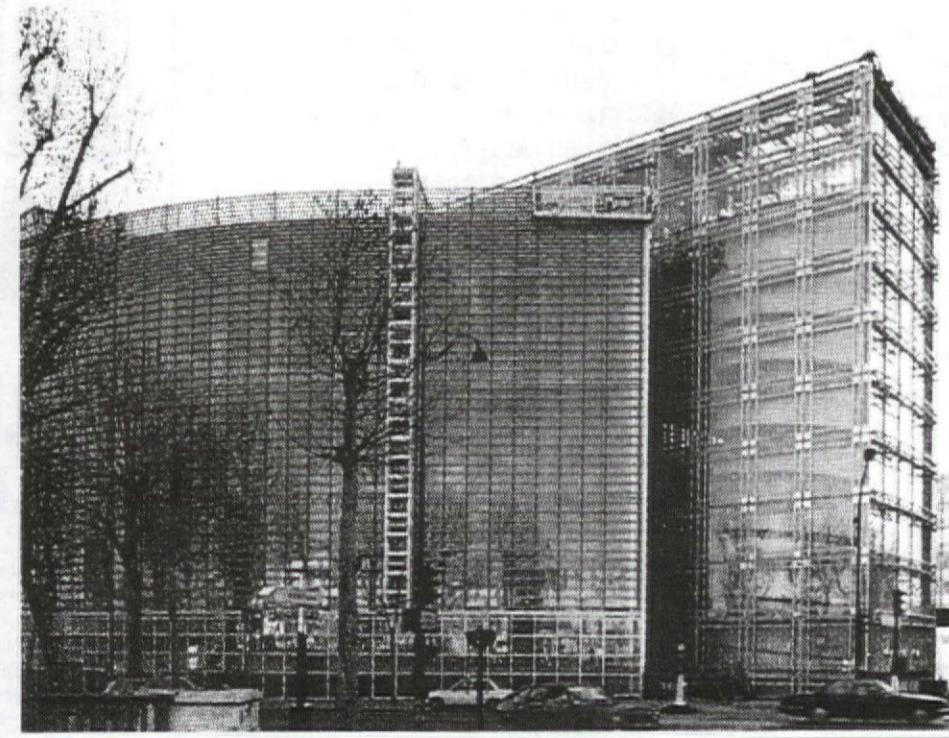
It's the Roman name for Nimes.

Was Jean Prouve an influence on you as a student?

Of course. But when I was twenty, I went to work for an architect called Claude Parent, and he was the biggest influence on me. He was a kind of expressionistic architect working a lot in concrete. Of course, I liked the Stirling of that period. Pierre Chareau was also very important and the Arab World Institute was influenced by him.

How is the project for Vichy proceeding?

It's a grand vault between one park and another. As one arrives, one sees a kind of giant screen. The building is a monolith of glass and is very transparent. It's an hotel and spa with sports facilities on the roof. The main space is a foyer for these areas, but there are also public walkways so that the building is a kind of bridge.



Arab World Institute, northwest facade.

Do you bring the same attitude to social housing?

For Nemausus, I wanted to make simpler and bigger apartments. After I lost the Mediatheque to Norman Foster, the mayor of Nimes, who is also head of Cacharel, asked me to do some housing as a kind of consolation prize. We designed an apartment layout which is not common in France, which is very simple but 50% larger. The walls are composed of industrial doors which all open onto the south-facing balconies. The image was not pre-

What other projects are you working on?

In London, I'm working on an office building at King's Cross with Norman Foster, in the port of Rotterdam I'm working on an exhibition and information center, and I'm reorganizing an old quarter of Copenhagen.

You've made references to Yves Klein and Daniel Buren. Do you make regular collaborations with artists?

I'm designing an hotel in Bordeaux for the

most celebrated chef in southwest France, Jean-Marie Amalle. There will be 19 rooms and a restaurant. Each room will be designed by a different artist--Buren, Blais, Calle (who is having a show soon at the Fred Hoffman Gallery in Santa Monica)--and each will be paid a percentage of the profits from that particular room. The facade is to be of steel beams painted dark grey which will be allowed to rust, and the windows will open like aircraft wings.

Maybe you should get Richard Serra involved.

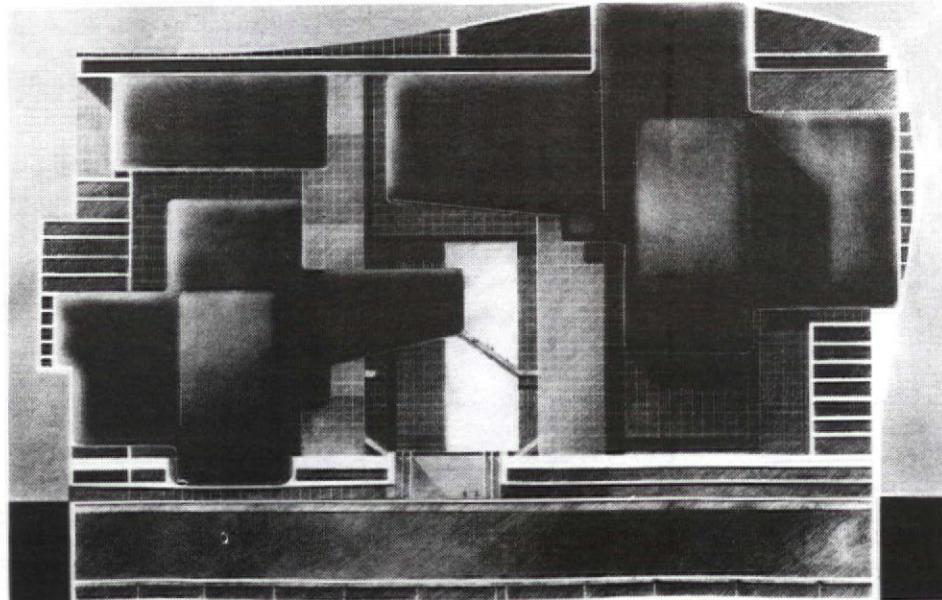
Yeah, it looks a bit like Serra!

Ray Ryan

Mr. Ryan, an *LA Architect* contributor, works for Arthur Erickson and Associates.

Jean Nouvel has grabbed the international spotlight with his recently completed Arab World Institute in Paris. In his mid-forties, Nouvel, like Christian de Portzamparc and to a certain extent Bernard Tschumi, is leading a vibrant group of young French architects who no longer seem to be quite so overshadowed by Le Corbusier's ghost. Nouvel's success has also paralleled that of interior and furniture designers like Philippe Starck, Jean-Michel Wilmotte, Roland Cecil Sportes, and—in a somewhat different vein—Andree Putnam. Their catalyst was in many ways the election of Francois Mitterrand, one of whose first acts was to commission designs for the interior of the Elysee, France's "White House".

Interview: Jean Nouvel



Section, Tokyo Opera House, Jean Nouvel with Philippe Starck.

Nouvel brings to his work a rigorous panache. His desire and ability to explore new paths were evident in both the charming juxtapositions of last year's highly successful Fifties Show at the Beaubourg and the gestural exploitation of his entry in the Tokyo Opera House Competition (won by Takenaka & Associates).

Jean Nouvel visited Los Angeles for Westweek '89, March 28-30, where he participated in discussions with Kisho Kurokawa and Richardo Legorreta and Jean-Michel Wilmotte, and afterwards spoke to Ray Ryan for *LA Architect*.

Let me ask you about your office. I know that you've worked with different people as Studio Architecture.

This is an old story for me. Ten years ago, I wanted to create my own office. In 1981, we were invited to the competition for the Arab World Institute. I was invited and the group came along. There were two proposals made by Studio Architecture, but I can say that it is my proposal that is built today. But during this time, the press kept saying that it wasn't just Jean Nouvel but also these others.

More recently, you've been doing some projects with Philippe Starck so I presume that you are still open to

collaboration...

That's very different! For the Tokyo Opera House, I asked Philippe to work with me as a general consultant.

So, for example, he designed the chairs and also had an input into the overall envelope?

Rather than designing the building, he gave advice.

Let me ask you about the position of the Arab World Institute within Mitterrand's Paris. What do you think of Mitterrand's role in the new Paris?

Mitterrand is a man of culture--that's his great specificity. He doesn't know an awful lot about architecture but he had the ambition and took advice on this series of "grands projets".

There's something special in Paris which not only has to do with politics but also some idea of modernity, of the progressive gesture towards the 21st century.

But Paris also has its pastiche! There are areas of Paris with their false arcades, etcetera. Luckily the Grands Projets--La Villette, La Grande Arche, La Pyramide du Louvre--haven't suffered too much from this, although the Gare d'Orsay is a fine example of a certain sort of post-modernism.

How do you see yourself in relation to High-Tech?

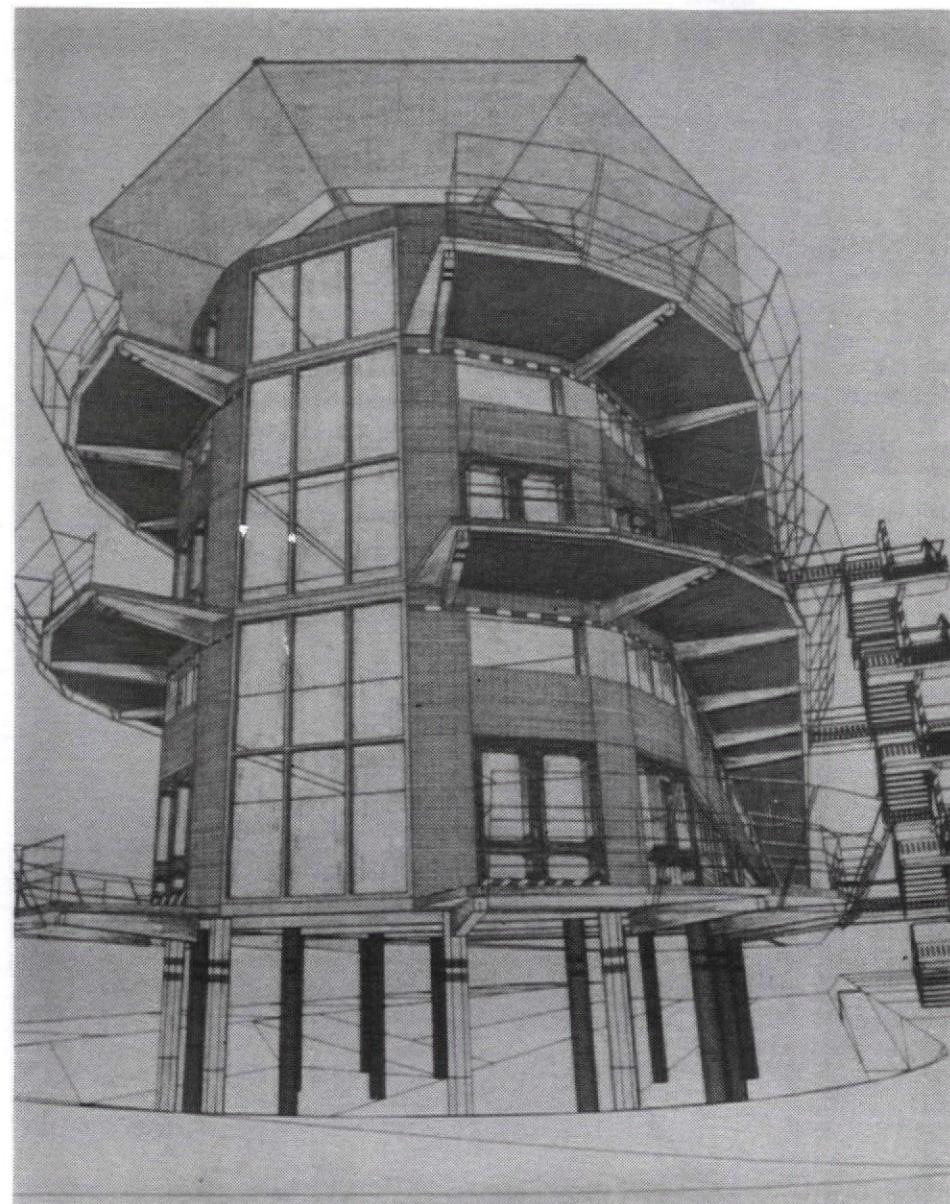
I think that I work in a very different way from Anglo-Saxon High-Tech. I admire Norman Foster and Richard Rogers very much, but for one thing, I am of a younger generation. It doesn't interest me at all to reveal the structure of how the building is made, to show how all the pieces are put together. It doesn't interest me, at the cinema, to know exactly what the camera is doing. I like to be able to forget the camera. My interest is in giving pleasure through a sensitive use of technique.

So you're interested more in space and wall surface than in structure?

I've never been terribly interested in space per se--the square, the circle, etc. Architecture is experience through movement. It's much more in texture, the way in which things are made and light let in, creating an ambience. I think that the parameters are that spaces should be simple and free.

Your ideal image of architecture, therefore, isn't of man static and in a platonic space but rather of him moving through a series of spaces.

Yes, what interests me is this cinematic quality of being in a space and of the memory of space--the promenade through contrasting spaces of light and dark. I think that this is very modern. And the percep-



Exterior rendering, Nemausus I, Nimes, France, 1985.

A postcard of Broadway circa 1917 shows the street from Seventh to the old City Hall. The street is lined with multi-story buildings. No gaps for parking lots or structures with long dark horizontals and big blank walls can be seen. This is the nineteenth century American metropolis at its end.

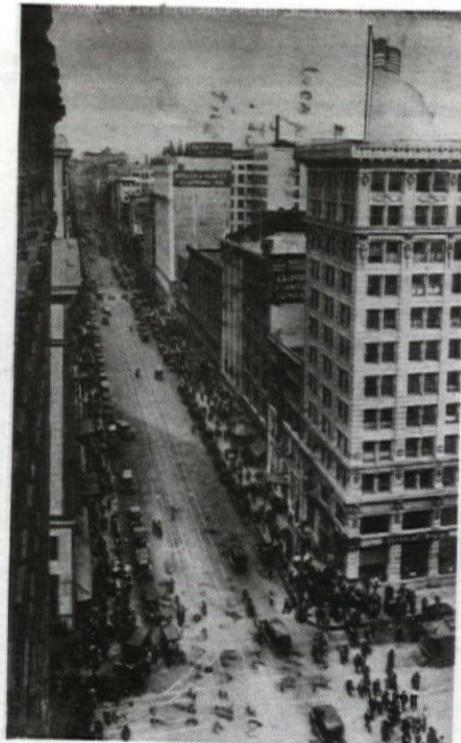
Many automobiles have appeared. The curb is a continuous string of parked cars. Toward City Hall the traffic gets denser. There is a trolley car disappearing from the scene on the right heading east on Seventh Street. A steady stream of people flows up and down Broadway. Many, but not too many citizens; Los Angeles is a prosperous city.

Parking on Broadway

by Carl Davis



Mural by Tony Sheets, Broadway facade, Los Angeles Times parking garage.



Broadway looking north from Seventh Street, as pictured on 1917 postcard.



Broadway facade looking south toward Victor Clothing Company murals.

Today a steady stream of people still flows along Broadway. It is an urban street with character. The ambience is now Latin, but it is heavily salted with Anglos, Asians and Blacks. The scene always changes. When the Dodgers win they go down Broadway to City Hall to celebrate.

There are a lot vehicles. The trolleys are gone, replaced by buses. Trucks lumber along, or loom gigantic parked curbside. Everywhere there are cars. At the end of Broadway, near First Street, the *Los Angeles Times* Building and the new City Hall, much of the urban fabric has been bulldozed for parking. Here the street dies.

There is currently an effort to restore Broadway. All plans call for enhancement of the character which already exists. However, the latest building addition in this effort is another parking garage, which remains insensitive to its environment while attempting to enhance it.

On the site of a parking lot, the *Los Angeles Times* has erected a multilevel garage, designed by Conrad Associates, Van Nuys, which is adorned with art and offset by open space. The garage is a standard system of precast bents creating a sloping ramp. The exterior is constructed of masonry and concrete shear walls separated by large, louvered-metal panels. Two open stair towers with masonry pilasters are attached to the box of parking. None of these elements is handled with elegance or verve. Even the stair towers, which could have been delightful forms, are shaped by nothing else but the budget.

Instead of recalling and recreating the street wall, and placing activity in it, the *Times* garage stands about ten feet back from the street. This gap is the distance from suburb to city. The building's viewpoint is anti-city. The crowd of the city is discouraged. The pedestrian is sacrificed for the vehicle. Some landscaping gives the idea of the suburb. Sense of place is destroyed. The street becomes a conduit; building becomes commodity. A parking garage is only utility.

In the gap, the *Times* garage is planted

with a small field of ivy and flowers divided by a curvy line and punctuated by some pine trees. This patch of green violates the city's very nature. This kind of landscape denies the messy vitality of the city, favoring the posturing of a suburban development. The vitality of Broadway is effectively ended by this anti-urban statement. A parking lot at least provides the possibility of new life. This garage is a definitive statement against it.

Already the street is exacting its revenge. The landscape buffer is filled with litter. Paper waste wraps around the newly planted ivy and flowers. Bottles and cups are scattered over the width. The raised curbs marking garage exits make perfect loitering spots for the homeless. Here there is no shopkeeper to push them on, no crowd in which to disappear. Here they can sit and watch as cars stream in and out of the structure, out of contact but not out of vision.

Given this structure's inherent aesthetic, it presents two features of urban design meant to mitigate. There is art and there is an outdoor passageway from Broadway to Spring. Neither of these improvements adds much to the quality of urban life.

The passageway, another landscaped swath, is uninviting. Large steel-gated fences control access to the streets. The gate is latched but unlocked during the day. Down a ramp or some stairs lies a curvilinear path through small berms of grass with shadeless benches. There is no path to the benches, and the raised grass berm does not invite pedestrians to cross it. The landscape is a set. The path, not meant for hesitation, is a route with a glimpse of nature. The benches are a symbol of a place to sit, rather than a real place to rest and enjoy the city. This is an urbanism of image, not experience.

The art consists of large reliefs designed by Tony Sheets attached to the Broadway and Spring Street facades of the garage. Here the usually blank and hopelessly boring shear panels of the typical open parking garage have been decorated. Inset during the forming of the concrete shear walls, carved foam panels create a bas-relief. This is a crude technology, handled here with workmanlike skill, but without passion. While I remain thankful for the effort, the art on the *Times* garage must be termed mediocre at best.

The crude incision in the smooth concrete panel with its often faceless or awkwardly constructed humans is a depressing rehash of 1930s social art. The two reliefs represent history—the history of the newspaper on the Spring Street facade and the history of Los Angeles on the Broadway facade. Neither tells an intelligible story or fits together into a pleasing composition as did the WPA Art of the 1930s. WPA work was guided by rules of formal organization, and the best of it created an elegant merger of content and form.

The reliefs on the *Times* garage float within meaningless blobs where confused time lines connect disjointed images and cartoonish figures. On Spring Street, the *Times* fire of 1917 combines its flames with

HOLLYWOOD BOULEVARD DESIGN REVIEW

Councilman Michael Woo has assembled a committee of architects, historic preservationists and urban planners to examine the CRA's draft Hollywood Boulevard urban design plan, with a view to turning the final draft plan into an ordinance. Committee members include architect Barton Myers, architect Brenda Levin, urban planner Ari Sikora, urban planner Ted Kitos, architectural historian Christy McAvoy, architect Fran Offenhauser, architect Stefanos Polyzoides, architect Bruce Sternberg, Patric Mayers, chairman of the Building Advisory Appeals Board, landscape architect Lauren Melendrez, and architect David Serrurier. Woo requested that the committee focus on pedestrians in their study of the plan.

Regional Policies Center

UCLA recently announced the establishment of a center for Regional Policy Studies, focusing on Los Angeles' environmental, transportation, housing and social problems. Funded by a \$5 million endowment from UCLA alumni Ralph and Goldy Lewis, the Lewis Center will be housed in the Graduate School of Architecture and Urban Planning. The center will concentrate on issues which cross boundaries between problem areas, like the relationship between air pollution, traffic, jobs and housing. Other issues to be addressed include the relationship between the region's changing economy and the provision of jobs and social services for the growing Hispanic population.

Book Signing

Los Angeles Times architecture critic Sam Hall Kaplan will sign his most recent book, *LA Follies*, and comment on the state of architecture June 14 from 7-9 pm at the Samuel French Bookstore, 11963 Ventura Boulevard, Studio City. The event will be co-sponsored by the Los Angeles and San Fernando Valley Chapters of the AIA and Samuel French Theater and Film Bookstore. *LA Follies*, Kaplan's fourth book, is a distillation from his ten years of columns for the *Los Angeles Times*.

Build a Cathedral

The Cathedral's Stoneyard Institute is offering a two-week workshop from July 24 to August 4, 1989, on the medieval tradition of cutting, carving and construction in stone, to be held at St. John the Divine, an 1892 Gothic cathedral located in New York City. Under the supervision of English master masons, students will participate in the ongoing construction. Lectures and seminars will examine issues ranging from structural questions to decoration and restoration. For further information, contact the Office of the Summer Program, The Stoneyard Institute, Cathedral of St. John the Divine, 1047 Amsterdam Avenue at 112th Street, New York, NY 10025, or call (212) 316-7457.

Competition Round-Up

A national, open, one-stage design competition will be held for the design of a National Peace Garden, to be located in Washington, DC. The four-acre site on Hains Point, along the Potomac River, is two and one-half miles south of the National Mall area of the Capital. The competition sponsor is a California-based private citizens' organization, and the competition is funded, in part, by the National Endowment for the Arts. Competitors may enter as individuals or teams. The close of registration is May 26, 1989, and designs will be due on August 25, 1989. For further information and registration forms,

write: Paul D. Spreiregen, FAIA, Professional Advisor, Peace Garden Design Competition, PO Box 27558, Washington, DC 20038-7558.

The deadline for entries in The Waterfront Center's third annual Excellence on the Waterfront project design competition is June 1, 1989. The competition is open to all substantially completed projects on any body of water. Projects may be submitted in one of nine categories, including historic preservation, mixed-use commercial, environmental enhancement, boating facilities, parks and industrial. Overseas projects are eligible. For entry forms and information, contact Susan Kirk at the Waterfront Center, 1536 44th Street, NW, Washington, DC (202) 337-0356.

Sponsored by the California State Department of Rehabilitation, the 1989 Building a Better Future awards program recognizes California architecture and landscape architecture that successfully integrates outstanding design and access for people with disabilities. The entry fee is \$90, and entry materials must be requested from the Department of Rehabilitation by May 26, 1989. Awards will be presented at Vision Pacific '89 in October. Contact Judy Tafoya, Special Projects (916) 445-7976.

Errata

In the April issue, *LA Architect* failed to note that the architects of the Port of Los Angeles were awarded a certificate of design excellence by the City of Los Angeles Cultural Affairs Department for the Port of Los Angeles Fire Station 111. We apologize for this omission.

In The Listener column, the word "immunity" was mistakenly substituted for "inhumanity". The correct sentence should have read: "For 100 years, Americans have fled to the suburbs from what they felt was the 'inhumanity' of their cities."

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Jobs Offered

Design and Technical Advisors. Prominent Westside real estate developer is seeking design and technical advisors for a well-focused in-house firm. Must have proven experience in site master planning, Type V multi-family housing, custom single-family residential and commercial.

Excellent opportunity for a mature, creative individual. Send resume to: Mr. Michael J. Miarecki, 13101 Wilshire Boulevard, Los Angeles, CA 90066.

San Bernardino County design firm seeking capable intermediate (3-5 years experience) draftsperson/designer to work on variety of projects including commercial/retail/governmental/industrial. Send resume to BCER Architects Inc., 8560 Vineyard Avenue, Suite 511, Rancho Cucamonga, CA 91730.

Intermediate opening for experienced residential designer in award-winning firm. Resume to Barry Berkus AIA, 223 East Dela Guerra, Santa Barbara 93101, Attn: Art Sturz.

Production residential drafting position. 2 years experience Type V drawings. Resume to Barry Berkus AIA, 223 East Dela Guerra, Santa Barbara 93101, Attn: Carl Schneider.

Jobs Wanted

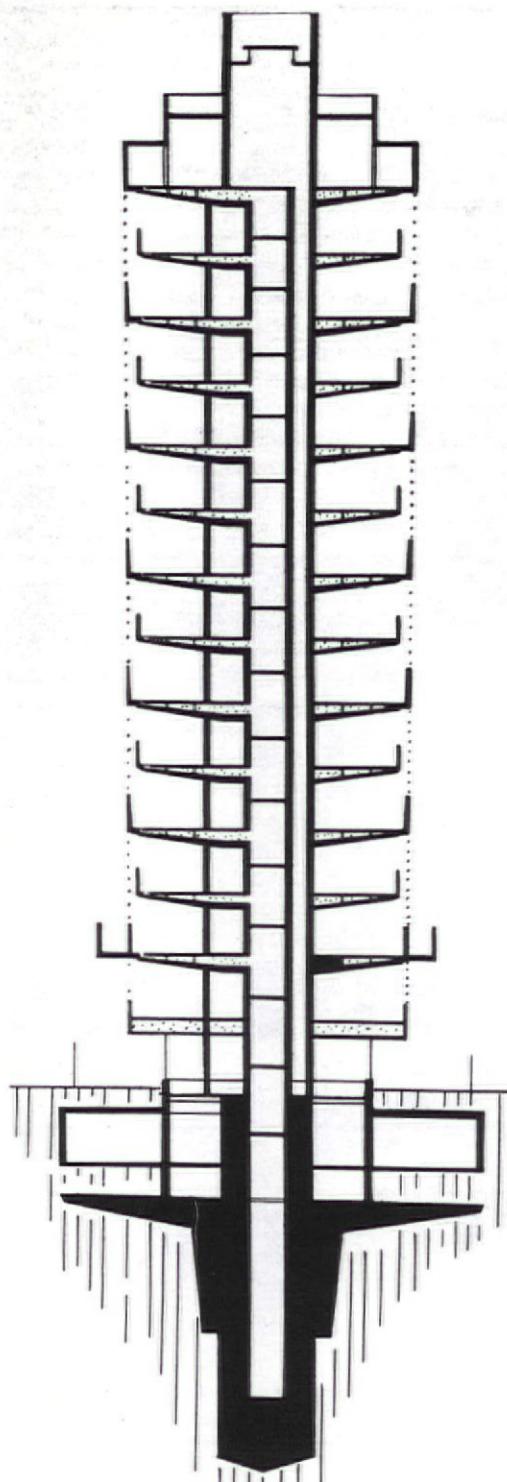
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owned and maintained by the future occupants or owners of the project, then they may be credited against the required Arts Development Fee payment. However, the City of Los Angeles Cultural Affairs Department must first find that the subject facility, service or community amenity meets the following standards: that it may be used by the patrons, occupants and owners of the development project; and that it satisfies the cultural and artistic needs of the development project, reducing occupants' need for public cultural and artistic facilities, services and community amenities.

Credits shall be granted dollar-for-dollar for any monies paid for the cost of cultural and artistic facilities, services or community amenities provided on site.

Procedure for obtaining credits is outlined in the ordinance along with accepted facilities like exhibit/performance space, public gallery, exhibition space, sculpture, murals, design enhancements rendered by an artist, cultural and artistic services and community amenities.

Because of its complexity and length, your Building Performance and Regulations Committee advises that you obtain a copy of this ordinance from the City Clerk's Office.

Rudolph V. De Chellis, AIA

Mr. De Chellis is Co-Chairman of the Building Performance and Regulations Committee.

Retirement Announcement

After 30 years of service, Frank Kroeger, General Manager of the Department of Building and Safety, has announced his retirement effective May 8, 1989. Kroeger has been recognized for his outstanding leadership in directing the operations of the Department since May 1984. During this period, the Department worked closely with the construction industry in the development of programs benefitting the public, contractors and the design professionals.

Under Kroeger's guidance, the Department has developed a Disabled Access Program; reorganized the Conservation Bureau into the Community Safety Bureau operations with satellite offices in 22 locations; instituted dramatic changes in the strengthening of unreinforced brick buildings to resist earthquakes; adopted the uniform Building, Electrical and Mechanical Codes published by the ICBO; earned high recognition from the Commission, Mayor and Council for productivity improvements now operating in the Department; is currently decentralizing many of the plan check operations to expedite the issuance of permits; and has created a coordinating group staffed with engineering technicians to relieve professional engineers from many of the routine tasks associated with the plan check process.

The Building Performance and Regulations Committee thanks Frank Kroeger for his support and cooperation over the years and wishes him the best in his future endeavors.

Rudolph V. De Chellis, AIA

NCARB Examinations

Candidates seeking architectural registration through the Architect Registration Examination (ARE) now have an additional opportunity each year to pass the graphic portions of the exam. Beginning this December, the National Council of Architectural Registration Boards (NCARB) will provide Division B: Site Design, graphic and Division C: Building Design to its member boards who have agreed to administer these two design exams to their applicants. The graphic exams are scheduled this year for December 11 and 12.

Along with an additional graphic examination, NCARB also offers certain divisions of the ARE in a computerized format at two other times during the year in addition to the June written administration. This October, candidates may take Division D/F: Structural Technology-General and

Long Span; Division E: Structural Technology: Lateral Forces; and Division I: Construction Documents. Most state boards allow their candidates to take the December ARE and the C/ARE. Persons interested in taking these exams should contact their state registration board to determine deadlines and eligibility requirements.

Cornerstones

Richard Chylinski has been advanced to the American Institute of Architects College of Fellows for his "notable contributions to the profession." Fellowship in the AIA is conferred on members of 10 years' good standing who have made significant contributions to the advancement of the profession. It is the highest honor the AIA can bestow on any member with the exception of the Gold Medal. The new Fellows will be invested on May 5 at the AIA National Convention in St. Louis.

Todd A. Calish, AIA, Vice President of Design and Construction for Search Builders Inc., a West Los Angeles-based commercial real estate development company, has been appointed President of the Board of Directors for Step Up on Second. Step Up is a non-profit organization located in Santa Monica which provides a daytime program for mentally disabled adults, many of whom are homeless.

unfriendly lawyers claim that "periodic" means "occurring or appearing at regular intervals" (ie, every Tuesday at 9 am). Consequently, if the architect were to miss one of the regular intervals, the architect could be in breach of contract. As O'Leary states, the architect shall determine the "frequency and timing of site visits"; as the progress of the work proceeds, this can be done. This seemingly inconsequential choice of words could prove to be very costly to the architect.

William Krisel, AIA Emeritus

Invitation for Submittals

Inspired by the National AIA "Women in Architecture 1888-1988" exhibit coming to Los Angeles in June 1989, the AWA and the AIA/LA are sponsoring an additional exhibit highlighting the work of local women architects. All projects submitted must have a woman architect registered in the United States in any of the following roles: principal, project architect, job captain, project designer or project manager. Projects must be built work or works currently under construction in Southern California. All slides must be submitted by Tuesday, May 9, 1989. Call (213) 837-3472.

New Members

Professional Affiliate. Edward H. Butland, *E.H. Butland Development Corp.*; Noella Browning, *Battaglia Design*; Chas M. Hammond, *Avone Electronics*; Sandra Miles, *Harper's*; Anne M. Ryan, *Narver Associates, Inc.*; Stephen Michael Weidner, *American Facilities*.

Chapter Affiliate. Gus Duffy, *Gus Duffy, Architect*.

Letter to the Editor

Art O'Leary's article "Construction Observation", in the February issue, was most informative and long needed. I congratulate the AIA/LA on providing this current/meaningful advice; however, I would like to caution my fellow architects about O'Leary's statement. "The architect's observation in the field consists of a periodic examination or viewing of the work in process" ...etc.

Without nit-picking, I question the wisdom of the use of the word "periodic". For the past ten years the AIA and CNA have requested architects *not to use* the word "periodic" for the simple reason that

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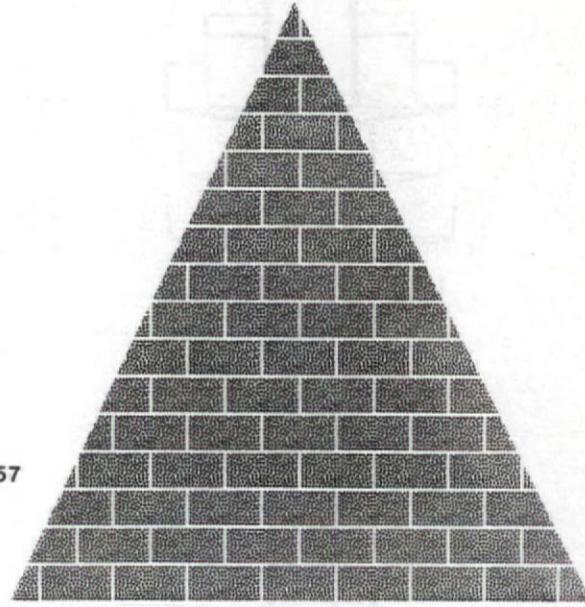
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ASSOCIATES STATEWIDE CAUCUS

To coincide with the Monterey Design Conference, California's Associate Directors met on Sunday, April 9 at the Monterey Beach Hotel. 14 Chapters were represented, with each director reporting on successful Chapter programs as well as problems.

The California Associates are distinguished from Associates in other states by funded meetings scheduled four times a year in conjunction with statewide activities. In addition, the AIA/LA Associates have the only Board of Directors for Associates. Chris Whitney from Ohio, the new Association Liaison to the National AIA Board of Directors, was impressed by the quantity of programs organized and promoted by AIA/LA Associates.

After Chapter reports, the meeting focused on young architects. In January, at Grassroots in Washington, DC, the Young Architects' Congress was asked to respond to 14 trends identified by Lou Harris at the 1988 AIA Convention. The 14 trends were narrowed to four trends which the young architects thought would affect them by the year 2000.

From these trends a challenge agenda was developed in three areas: public education about architecture; community involvement; and education and expansion of architectural skills. A detailed agenda will be presented to the National AIA Convention in May. In response, the Associates passed a resolution to endorse the challenge agenda, and agreed to take at least one of the mandates to each of their respec-

tive Chapters with the goal of implementing a specific program in 1989.

The Interior Design Practice Act, the St. Louis Convention and a new statewide Associates brochure were also covered in the meeting. The next Associates statewide caucus will be at the end of August on Santa Catalina Island.

Barbara Horton
AIA/LA Associates President

CALE Study Seminars

The 1989 CALE Study Seminars continue with six seminars featured in May. All seminars will be held at USC Harris Hall 101. Tickets for the seminars are sold at the door only, and go on sale approximately one-half hour before the start of the seminar. Wednesday evening seminars are \$5 for AIA members and \$15 for non-members. Saturday full day seminars are \$10 for AIA members and \$25 for non-members. Proof of AIA membership, either a membership card or a letter from the AIA Chapter Office confirming membership status, is required. See *LA Architect's* Calendar for seminar dates.

Women and Minority Resources

US Army Colonel Tad Ono, head of the Los Angeles District Corps of Engineers, was the guest speaker at the March meeting of the Women and Minority Resources Committee. Col. Ono identified his LA District as one of the three districts under the South Pacific Division which covers California, Nevada, Utah and Arizona. All full scope A/E design work is handled by the San Francisco District Office, with the exception of Operation and Maintenance (O & M) projects which come under his jurisdiction. Col. Ono recommended that firms interested in military work join the Society of American Military Engineers, to receive the Society's publication *Mil-Con* (Military Construction) and attend its yearly conference in

Orange County.

Alice C. Tarfoza, Chief of Office of Small and Disadvantaged Business Utilization, spoke about the various types of assistance available. She suggested the Department of Commerce's Federal Procurement Conference, Senator Campbell's Business Development Conference, and the local Small Business Bureau as excellent sources of contact and information.

Mr. James W. Hogan, Jr., A/E Negotiations of Engineering Division, spoke more directly about the O & M projects and the A/E selection process. Mr. Hogan offered the following advice for completing the SF-254/255 forms: Do not send company brochures; do not bind or cover SF-254 and 255--simply staple the forms; no cover letter is required; be job specific and tailor the SF-255 to the project requirements; do not use pre-printed resumes; and answer all selection criteria.

Seraphima Lamb, AIA

Ms. Lamb is Chairman of the Minority and Women Resources Committee.

Code Talk

Arts development fee ordinances 164242 through 164245 for commercial and industrial structures are an interim measure while the City of Los Angeles considers the enactment of an Arts Development Fee Ordinance. The owners of a development project which exceeds \$500,000 in construction cost would be obligated to pay an Arts Development Fee if adopted by the city. The fee will not exceed one percent (1%) of the total value of work and construction authorized by the project's building permit. The fee would be used to provide cultural and artistic facilities, services and community amenities for the project. The ordinance provides a credit against such a fee for interim voluntary participation by development pending its adoption.

Arts Development Fee Credits
If the amenities provided in a proposed development project will be privately

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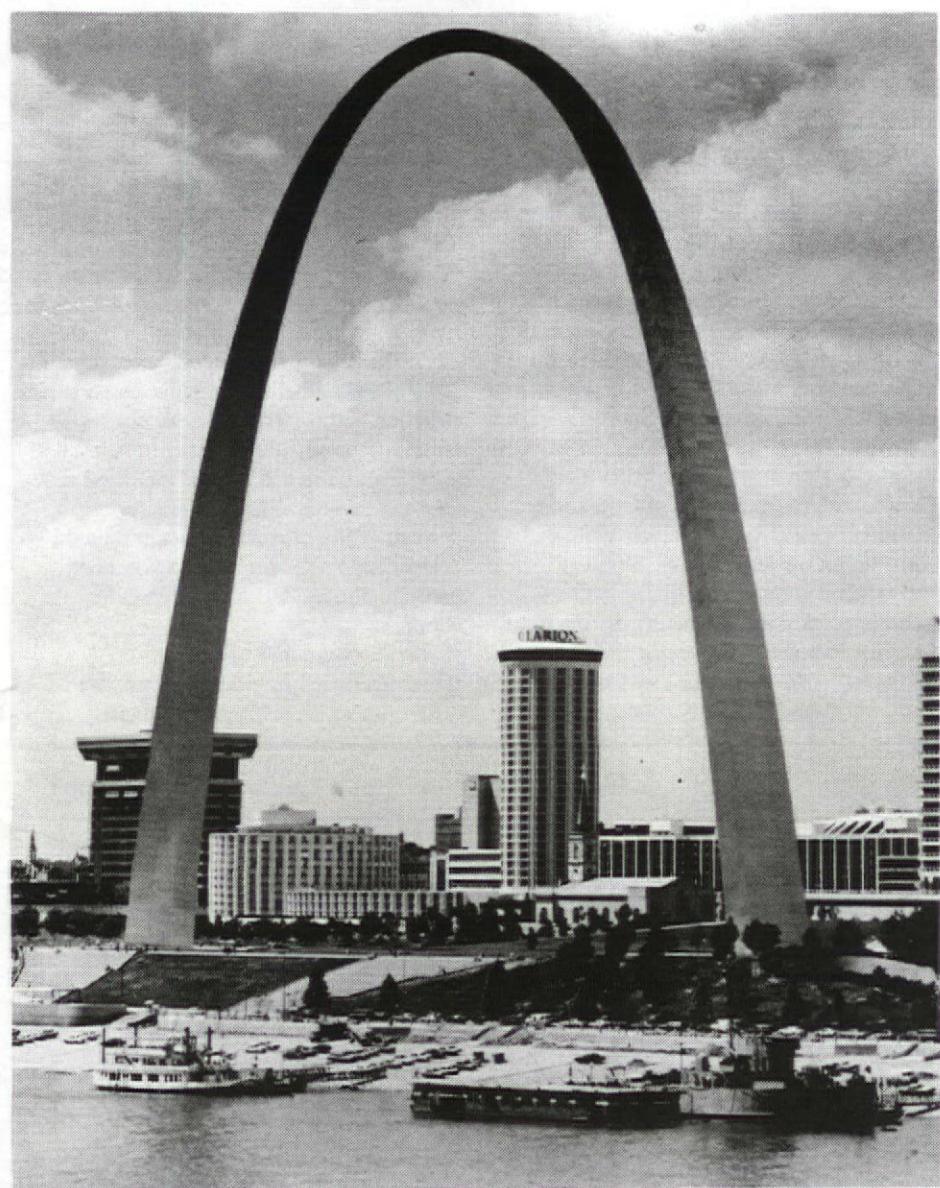
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L.A. ARCHITECT



National AIA Convention tours of St. Louis will include Eero Saarinen's Gateway Arch (pictured) and Louis Sullivan's Wainwright Building (photo courtesy of the St. Louis Convention and Visitors Commission).

National AIA Convention

The 1989 AIA National Convention and Design Exposition will be held in St. Louis May 4-9. Dr. Robert Schuller, who has funded and three churches in Garden Grove designed by Richard Neutra, FAIA, and Philip Johnson, FAIA, with John Burgee, FAIA, will be the keynote speaker for the convention.

On Monday, May 8, Joseph Esherick, FAIA will be awarded the 1989 AIA Gold Medal at a ceremony held in Cass Gilbert's St. Louis Art Museum. A reception and buffet will follow the presentation ceremonies.

40 young architects will meet from May 5 through May 7, as part of the Young Architects Forum, to review the Vision 2000 program's findings.

Delegate accreditation for convention delegates will take place Friday, May 5, from 8 am to 5 pm, and Saturday, May 6, from 8 am to 4 pm, at St. Louis' Cervantes Convention Center. Delegates will be expected to participate in all AIA business events, including the final voting. The AIA business meeting is scheduled for Sunday, May 7 from 9 to 11:30 am, at the convention center. The election process begins on

Saturday, May 6, with national candidate speeches from 10 to 11:30 am and regional caucuses from 2 to 3 pm. Primary voting is scheduled for Sunday, May 7 from 11 am to 3 pm, and the final vote will take place on Monday, May 8, from 7 am to 1 pm.

Focus on Architects

On May 15, 1989, AIA/LA will continue "A Focus on Los Angeles Architects" with the third of six panel discussions between well-known, accomplished local architect. The speakers will discuss the practical aspects of architecture, influences on their design work, their personal and professional goals, and how each has achieved success. The series is being sponsored by the AIA/LA General Membership Committee, chaired by Herb Nadel, AIA.

The program features R. Scott Johnson, AIA, Kurt Meyer, FAIA and Johannes F.P. Van Tilburg, AIA, and will take place at the Westwood Plaza Holiday Inn Hotel. A reception at 7:30 preceding the 8:15 program will offer guests an opportunity to meet the panelists and other colleagues. Parking is complementary.

To reserve a place, send \$10 to the AIA/LA, 8687 Melrose Avenue, Suite BM-72, Los Angeles, CA 90069. Seating is limited. Tickets will be held at the door, and no refunds will be given after May 10. For information, call (213) 659-2282.

Armenian Earthquake Relief

A team of six California architects recently returned from Soviet Armenia where they worked with Soviet and Armenian architect teams to develop plans for the rebuilding of the town of Spitak. The team, lead by Armenian-American architect Ronald A. Altoon, AIA, was sponsored by the CCAIA in conjunction with the National AIA. Team members included Christopher Arnold, AIA of San Mateo; Peter M. Hasselman, FAIA, Robert A. Odermatt, FAIA, Michael Stanton, AIA and Jeffrey Heller, AIA, all of San Francisco; and Donald E. Geis, an architectural researcher from Washington, DC. The trip was organized with the assistance and support of the Armenian Assembly, an ethnic advocacy organization located in Washington, DC with an office in the Armenian capitol of Yerevan.

The AIA/CCAIA Armenian Earthquake Urban Design Assistance Task Force spent two weeks in the Soviet Union and Armenia meeting with representatives of Gosstroj, the central design and construction agency in Armenia; the head of the Committee for Cultural Relations with Armenians Abroad, which issued the invitation to the team; and leaders from both the Soviet and Armenian Union of Architects. During one week spent at the regional design center in Yerevan, Armenia, the team developed plans, drawings, and basic guidelines for rebuilding the town of Spitak. At the end of the trip, they presented their plans to both Armenian and Soviet design professionals.

The volunteer effort received the endorsement of California Governor George

Deukmejian and California Senator Pete Wilson. Upon their return, California Assemblymember Richard Katz (D-Sepulveda) presented the team with a Legislative Resolution commending them for their efforts. The resolution praised the team for "their outstanding efforts to extend the assistance and concern of the people of California and provide the professional guidance and expertise of California architects to the people of Armenia Soviet Socialist Republic."

The task force was part of an ongoing effort by CCAIA to provide assistance after major natural disasters occur. Following the 1983 Coalinga earthquake, CCAIA formed a statewide Emergency Design Assistance team to assist that city in forming plans for rebuilding and two years later sent a fact-finding team to Mexico City to offer assistance following the 1985 disaster there. A team of architects and students also volunteered their time to help the community of Whittier develop plans after an earthquake devastated its downtown area in October 1987.

The Emergency Design Assistance Teams are based on the model of the American Institute of Architects' Rural/Urban Design Assistance Teams (R/UDAT). Composed of design professionals with a variety of skills, ranging from seismic design experience to urban planning to outstanding sketching and presentation abilities, the team visits the affected area, meets with local officials and community members, and produces a report which may help develop specific design solutions or recommend further team study.

New Public Relations Firm

BJR Public Relations has been engaged by the LA Chapter of the AIA. The Culver City-based firm has represented a variety of organizations in the fields of architecture, real estate, banking, transportation, manufacturing and entertainment. Founded in 1979, BJR Public Relations is affiliated with agencies in New York City, Washington, DC, San Francisco, San Diego and Phoenix. Chris K. Northrup, co-principal of BJR Public Relations, has had a close association with the AIA since 1979 when she joined William Pereira Associates as an Associate and Director of Public Relations. Contact Joyce Erlich at the LA Chapter Office regarding coordination of public relations needs with BJR.

Symposium Postponed

The date for the all-day symposium on architectural criticism, sponsored by *LA Architect* and the Architecture Foundation of Los Angeles, has been changed to September 16, 1989. Featured critics will be keynote speaker and moderator Suzanne Stephens, *Architectural Digest* and *The New York Times*; Diana Ketchum, *Oakland Tribune*; John Pastier, *Architecture Magazine*; and Michael Sorkin, *Spy* and *The Village Voice*. Further information will be announced in *LA Architect* later this year.